



STRENGTHENING THE AUDIENCE FACTOR IN NATIONAL SINGING: A CRITICAL-ANALYTICAL APPROACH

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ABSTRACT

This article studies the strengthening of the audience factor in Uzbek national singing and its impact on the performance process based on a critical-analytical approach. The study systematically analyzes the impact of the audience factor on the performance form, musical structure, repertoire selection, and artistic criteria. The aesthetic and methodological problems arising as a result of the audience's demand becoming the main determining factor in performance are identified, and the need for a balanced approach to the preservation and development of national singing is scientifically substantiated.

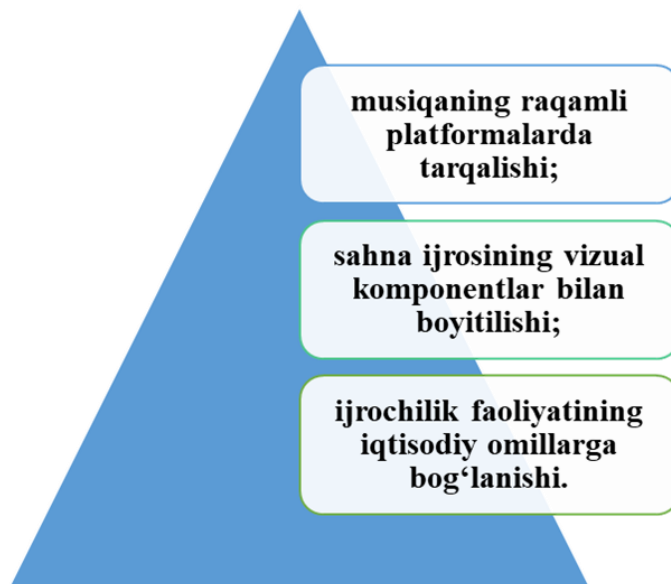
Key words: national singing, audience factor, mass culture, performance transformation, critical analysis.

The art of national singing has historically been formed as a complex cultural phenomenon based on the balance between the performer, tradition and social environment. In the traditional musical environment, the audience existed, but it was not a priority factor determining the content of the performance, but rather a natural participant in the performance process [1, 15-b]. Since the artistic responsibility of the performer was mainly determined by tradition, the school of mastery and aesthetic standards, the taste of the audience became of secondary importance.

In the modern cultural environment, however, this ratio has changed radically. As a result of the commercialization of mass media, digital platforms and performing arts, the audience factor has become an active determining force in the performance process. Today, many performances are being formed more focused on the audience's immediate reaction than on artistic necessity. This situation creates the need for a scientific reanalysis of national singing.

In the theories of musicology and cultural studies, the audience is interpreted as a subject that receives a work of art. However, at the end of the 20th and beginning of the 21st centuries, theories of mass culture began to see the audience as an active subject [2, 54-b]. According to this approach, the audience not only receives, but also participates in determining the form and content of the performance.

The strengthening of the audience factor in national singing is explained by several factors:



- the spread of music on digital platforms;
- the enrichment of stage performance with visual components;
- the dependence of performing activities on economic factors.

As a result, the taste of the audience directly affects the criteria of performance, pushing traditional aesthetic criteria into the background.

The strengthening of the audience factor is manifested, first of all, in the musical structure of the performance. According to scientific observations, in performances intended for a wide audience, melodic development is simplified, complex scale systems and long musical developments are shortened [3, 79-b]. Repetitive refrains and easily remembered intonations take precedence.

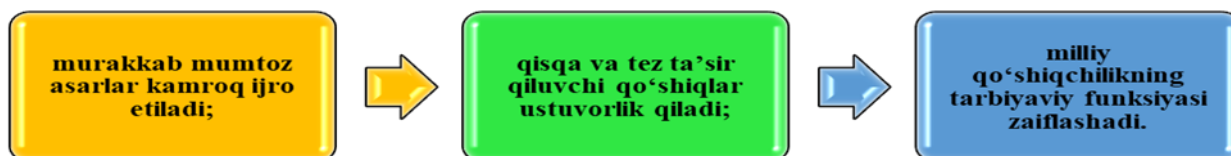
In the context of national singing, this process is evaluated in two ways. On the one hand, the perception of music becomes easier. On the other hand, the artistic depth and multi-layeredness of national music are limited. As a result, national singing faces the risk of turning from an aesthetic phenomenon into a communicative product.

The strengthening of the audience factor is also clearly manifested in the selection of repertoire. If in a traditional environment the repertoire was formed on the basis of the school of masters and aesthetic standards, then on the modern stage the repertoire is being adapted to the requirements of the audience and the criteria of mass acceptance [4, 98-b].

As a result:

This situation creates significant problems in ensuring the continuity of the national musical heritage.

The strengthening of the audience factor in national singing creates a certain conflict with the traditional criteria of performance. While tradition requires artistic discipline and aesthetic patience from the performer, the audience prefers a quick emotional impact [5, 102-b].



As a result of this conflict:

- the performer is forced to retreat from artistic criteria;
- the aesthetic responsibility of the performer decreases;
- the artistic status of national singing changes.

It is scientifically unfounded to assess this process as an absolute development.

It is impossible to deny the strengthening of the audience factor. This process ensured that national singing reached a wide audience. However, the problem is that the audience's demands have absolute priority in the performance process.

Critical analysis shows that the audience factor should be accepted as a functional factor in the performance process, but should not become the only force determining aesthetic criteria. Otherwise, national singing will become a component of mass culture and lose its artistic independence.

This study has shown that the strengthening of the audience factor in national singing is not a random phenomenon or a phenomenon associated only with modern aesthetic taste, but is the result of broader cultural, social and technological processes. The analysis conducted confirms that the audience has today moved from the status of a passive recipient in the performance of national singing to one of the active factors determining the form, musical structure and artistic purpose of the performance.



As it was found during the study, the strengthening of the audience factor is, first of all, changing the functional essence of the performance process. While in traditional national singing the performer's primary responsibility was to preserve the musical heritage and adhere to aesthetic standards, in modern conditions this responsibility is increasingly being replaced by adapting to the audience's reaction. This indicates that the level of acceptance, rather than the artistic criteria of the performance, is becoming more important.

It was found that the strengthening of the audience factor is also causing significant changes at the level of musical structure. In performances aimed at a wide audience, there is a simplification of melody development, a limitation of complex scale systems, and an increase in repetitive structures. Although this process increases short-term communicative effectiveness, it creates the risk of narrowing the multi-layered artistic nature of national singing.

The study also showed that the selection of repertoire is increasingly tied to the audience factor. As a result, complex classical and traditional works are being squeezed out of stage practice, and songs that are quickly accepted and have an emotional impact in a short time are gaining priority. This situation weakens the educational, aesthetic, and cultural coherence functions of national singing.

The results of the analysis showed that there is a certain conflict between the audience factor and traditional performance standards. It is scientifically insufficient to explain this conflict only in terms of the concepts of “development” or “modernization”. Because the absolute priority of the audience factor poses a risk of transforming national singing from a phenomenon of artistic art into a product of mass culture.

At the same time, the study has shown that assessing the audience factor as an absolutely negative phenomenon is also scientifically unfounded. The audience factor is one of the factors that ensure the reach of national singing to the general public and its active participation in social life. The problem is not in the existence of the audience, but in its becoming the only determining force in the performance process. This situation indicates the need for an approach based on the principle of balance in the analysis of national singing. The relationship between the performer, tradition and audience should be revised on a scientific basis, the audience factor should be evaluated as a functional factor and not be given priority over aesthetic and methodological criteria. It is this balance that ensures the sustainable development of national singing. In general, this study sheds light on the process of strengthening the audience factor in national singing from a critical and analytical perspective, identifying not only positive, but also complex and problematic aspects of this process. The conclusions obtained serve as a methodological basis for the preservation, study and teaching of national singing in the modern cultural environment, and also determine important theoretical directions for future research in musicology, art pedagogy and cultural studies.

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